

Grover's Progressive Method

For
the



BANJO

Edited and Compiled
BY

A.D. GROVER.

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GROVER'S

PROGRESSIVE METHOD

— FOR THE —

BANJO

— BY —

A. D. GROVER.

Of Boston Ideal Club

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PREFACE.

In writing this book my intention from the beginning has been to present a Method so progressive in design, that the difficulties attending the study of the Banjo shall be rendered comparatively easy. By introducing a series of melodious exercises I endeavor to awaken in the pupil an interest in the instrument which would not otherwise be attained.

Part I contains, besides the rudiments of music all the movements both for right and left hands that are played on the Banjo; also all the known positions and chords, which will prove of interest to Artists and Professors as well as to the beginner.

Part II contains a selection of music varying from the simplest to the most difficult, much of which is written for this book.

GROVER'S PROGRESSIVE METHOD

FOR THE BANJO.

Part I.

Rudimentary.

Musical tones are represented by characters called notes which are written on and between five parallel lines (the Staff).

Notes are represented by the first seven letters of the alphabet, the note G being affixed to the second line of the staff by the G Clef, thus:



The duration of a note is indicated by its form. Every form of note has its corresponding rest which indicates an equal duration of silence.

Notes.

Whole	Half	Quarter	Eighth	Sixteenth	Thirty-second

Rests.

Bars divide music into measures.

Time.

There are various kinds of time. When the sign C or $\frac{4}{4}$ is written, there are four quarter notes, or notes equal to their value in each measure.



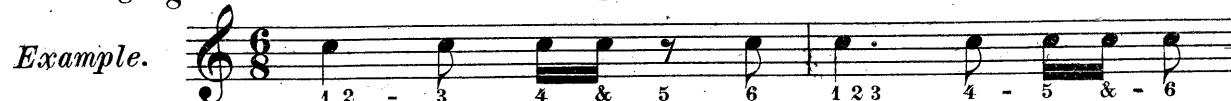
The sign $\frac{2}{4}$ indicates the value of two quarter notes in a measure.



The sign $\frac{3}{4}$ indicates the value of three quarter notes in a measure.



The sign $\frac{6}{8}$ indicates the value of six eighth notes in a measure.



Time should be very carefully studied and practiced, as a thorough knowledge of it is of the greatest importance in reading music.

A Hold prolongs a note to the players taste.

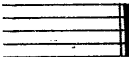
A Triplet is played in the time of two notes of the same value.

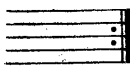
A Dot increases the time of a note one half its value.

Miscellaneous.

Repeat from beginning when the sign *D.C.* (*Da Capo*) is placed at the end of a strain.

Repeat from $\text{\textcircled{S}}$ to sign when *D.S.* (*Dal Segno*) is placed at the end of a strain.

Double Bars indicate end of a strain. 

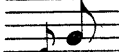
When dots are placed before a double bar, repeat the strain, and if two endings are indicated play the second in the repeat. 


A Sharp (\sharp) elevates a note half a tone.


A Flat (\flat) lowers it half a tone.

A Natural (\natural) restores it to its natural position.

A Double Sharp ($\sharp\sharp$) elevates it a whole tone.

A Grace Note takes its time from the one following and is written thus: 

A Tie connecting two notes of the same degree, signifies that the first only is to be played, taking the time of both. 

A Tie connecting two notes of different degrees signifies that the first is to be played or snapped with a finger of the left hand. 

Below are given the Major and Minor Keys played on the Banjo. They will be fully explained later.

C Maj.	G Maj.	D Maj.	A Maj.
A Min.	E Min.	B Min.	F# Min.

E Maj.	B Maj.	F Maj.	B \flat Maj.
C# Min.	G# Min.	D Min.	G Min.

When a number of notes are placed on one stem they are to be played together and called a Chord.

Manner of Holding the Banjo.

The performer should sit on a chair without arms, in an easy position, the left foot slightly in advance of the right. The rim should rest on the right thigh, the right forearm resting lightly on the rim near the tail-piece, so as to bring the little finger on the head, about two inches from the bridge. The arm should rest between the thumb and first finger of the left hand so that the tips of the fingers can be placed on the strings at the various positions.

Do not allow the arm to rest below the third joint of the first finger or the first joint of the thumb, and never touch the arm with palm of hand.

Right Hand Fingering.

The first string is played with the second finger; the second with the first, and the other three with the thumb. This is a general rule and has but few exceptions.

Tuning.

Tune the fourth string to A.

Close the fourth string at the seventh fret and tune the third in unison.

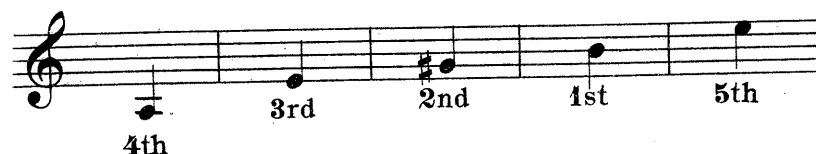
„ „ third „ „ „ fourth „ „ „ second „ „

„ „ second „ „ „ third „ „ „ first „ „

„ „ first „ „ „ fifth „ „ „ fifth „ „

The pitch is generally raised to C instead of A as the modern banjo has a shorter arm than those formerly in use.

After tuning, the open strings should read thus:



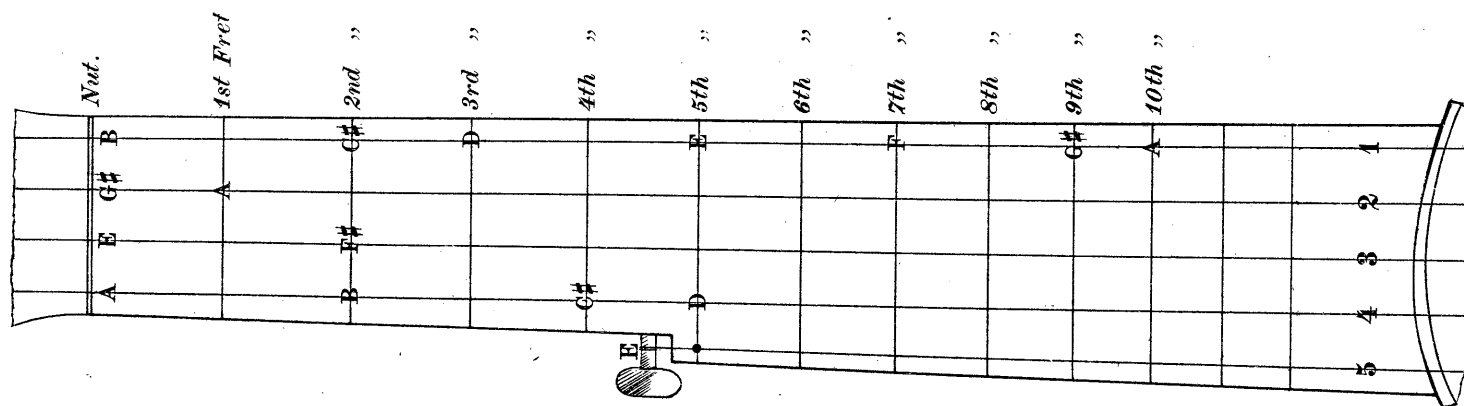
When a piece is written in E, the fourth string is often tuned one note higher, or to B.

Signs used for Fingering.

Right Hand.	{	×	indicates Thumb	{	Left Hand.	1	indicates First Finger	{	Strings	①	First String.
		.	„ First Finger			2	„ Second „			②	Second „
		:	„ Second „			3	„ Third „			③	Third „
		:	„ Third „			4	„ Fourth „			④	Fourth „

Diagram and Scale of A for Banjo.

NOTE: A is called the Natural key for the Banjo as it is the easiest to play. In every major scale the intervals between the 3rd and 4th, and 7th and 8th degrees are semitones, as is seen in the following diagram. The interval from any fret on the Banjo to the next fret above or below is a semitone.



Degrees.	1	2	Semi-tone. 3 — 4		5	6	Semi-tone. 7 — 8		9	10	Semi-tone. 11 — 12	
Frets.	0	2	4	5	0	2	0	1	0	2	3	4
Notes.	A	B	C#	D	E	F#	G#	A	B	C#	D	E

Left Hand Fingering.	0	2	2	4	0	2	0	1	0	2	4	0	1	3	4	
4th Str.																
3rd Str.																
2nd Str.																
1st Str.																
5th Str.																
1st Str.																

Exercises in A.

Scale by Thirds.

1.

2.

The following easy selections may be learned before going on to the Key of E.
Every measure should be counted aloud by the Pupil.

7

Accent on 1st count.

FAIRY WALTZ.

Counted 1 2 3 1 2 3 1 & 2 & 3 & 1 & 2 & 3 & 1 2 3 1 2 3 1 & 2 & 3 & 1 2 3



Accent on 1st & 4th counts.

IRISH WASHERWOMAN.

Counted 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6



Accent on 1st count.

POLKA "LA PETITE" 1st Part.

Original.

Counted see note 4 & 1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 3 4 1 & 2 3 4 &



Accent on 1st & 3d counts.

AIR & VARIATIONS.

Counted 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &



NOTE. This Polka is counted in $\frac{4}{8}$ time, that is, each eighth note will have one count.

EVERYBODY'S FAVORITE.

Counted 1 & 2 & 3 4 1 & 2 & 3 4 1 & 2 & 3 4 1 & 2 & 3 4 1 & 2 & 3 4

1 & 2 & 3 4 1 & 2 & 3 4 1 2 3 4 1 & 2 & 3 4 1 & 2 & 3 4

1 & 2 & 3 4 1 & 2 & 3 4 1 & 2 & 3 4 1 & 2 & 3 4 1 & 2 & 3 4 1 2 3 4

D. E. WALTZ.

Counted 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 Original.

1 2 & 3 1 2 & 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 & 3 1 2 & 3 1 2 3 1 2 3

1 2 & 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 & 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 & 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

MINUET.

Counted 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

SCHOTTISCHE.

Counted 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

D.C.

LIFE ON THE OCEAN WAVE.

Counted 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Three staves of musical notation in treble clef, key of D major (F# and C#). The first staff contains five measures of music, each with a fingering sequence (1 2 3 4 5 6) above it. The second staff contains five measures, also with fingerings. The third staff contains six measures, with fingerings. The notation includes various rhythmic values such as sixteenth and thirty-second notes, often beamed together.

PARAGON WALTZ.

Original.

Seven staves of musical notation in treble clef, key of D major (F# and C#). The first staff is marked 'Counted' and shows a sequence of eighth notes with fingerings 1 2 3. The subsequent staves show various rhythmic patterns, including eighth and sixteenth notes, with fingerings 1 2 3. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together.




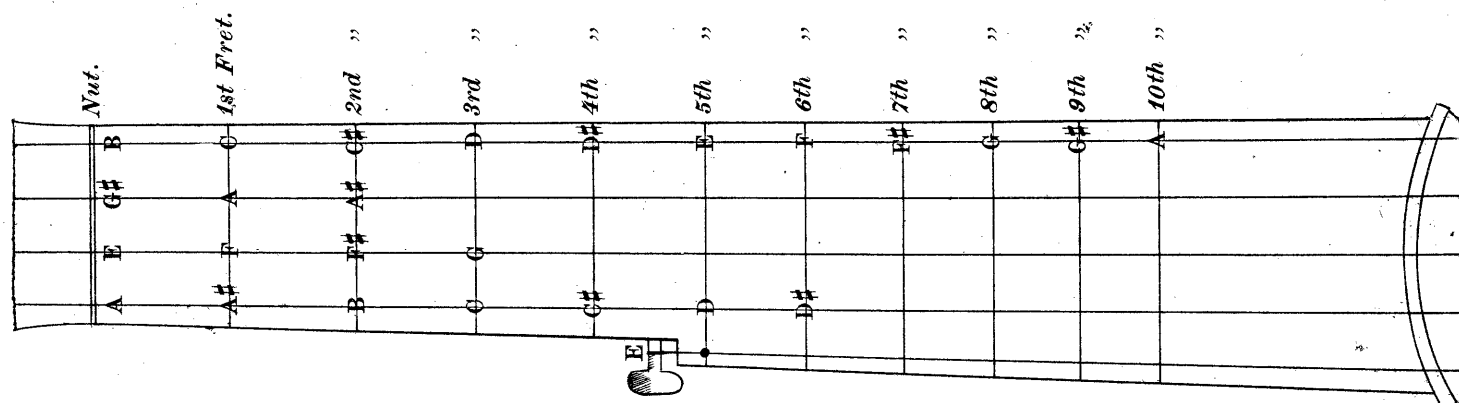
When E is written with a flag  play it on the fifth string.



Diagram of Chromatic Scale.



Chromatic Scale Ascending and Descending.

	4th Str.						3rd Str.				2nd Str.				1st Str.				5th	1st Str.					
Frets.	0	1	2	3	4	5	6	0	1	2	3	0	1	2	0	1	2	3	4	0	6	7	8	9	10
Fingers.	0	1	2	1	2	3	4	0	1	2	3	0	1	2	0	1	2	3	4	0	1	1	2	3	4

	1st.				5th.	1st.				2nd.				3rd.				4th.							
Frets.	10	9	8	7	6	0	4	3	2	1	0	2	1	0	3	2	1	0	6	5	4	3	2	1	0
Fingers.	4	4	3	2	1	0	4	3	2	1	0	2	1	0	3	2	1	0	4	3	4	3	2	1	0

The Key of E.

Strings. 3rd. 2nd. 1st. 5th. 1st. 4th. 3rd.

Scale.

Frets.	0	2	0	1	0	2	4	0	7	9	10	12	14	16	17	0	2	4	6	0
Fingers.	0	2	0	1	0	2	4	0	1	3	4	1	2	3	4	0	2	3	4	0

Exercises in E.

Scale in Fourths.
Tune 4th to B.

1. Left Hand.

5* 7*

7* 5*

45 - 6 12 - 3 - 45 - 6 - 12 - 3 - 45 - 6 - 12 - 3 - 45 - 6 - 123 - 45 - 6

1. 2.

Melody with Second Part.

Tune 4th to B.

3.

EASY SELECTIONS IN E.

Andante.

Tune 4th to B.

Original.

Counted 1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 4

1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 & 3 & 4 & 1 2 3 4 *FINE.*
 1 & 2 & 3 & 4 & 1 2 3 & 4 & 1 2 3 & 4 & 1 & 2 & 3 & 4 &
 1 & 2 & 3 & 4 & 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 4 *D.C.al Fine.*

POLKA "LA PETITE" 2nd Part.

Counted 1 2 3 & 4 & 1 2 3 & 4 & 1 2 3 4 1 2 3 4

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some chords. A measure containing a dotted eighth note followed by a sixteenth note is marked with a '5*' and a dashed line. The second staff continues the melody, also featuring eighth and sixteenth notes. Above the staff, there are four groups of fingerings: '1 2 3 & 4 &', '1 2 3 & 4 &', '1 2 3 4', and '1 2 3'. A measure with a dotted eighth and sixteenth note is again marked with a '5*' and a dashed line. The piece concludes with a double bar line, followed by two measures of chords, each with a fingering of '1 2 3'. The score ends with a repeat sign and two final measures of chords, each with a fingering of '1 2 3'. Below the staves, the title 'BLUE BELLS OF SCOTLAND (WARNER)' is printed in a bold, serif font. To the right of the title, the text 'D.C.al Fine' and 'See page 7' is written in a smaller, italicized font.

BLUE BELLS OF SCOTLAND (VARIED)

D.C.al Fine.
See page 7.

4 1 2 3 4 1 2 3 4 & 1 2 3 4 1 2 3 4 1 2 3 4

Five staves of musical notation in treble clef, key of D major (F# and C#). The music consists of eighth and sixteenth notes, often beamed in groups. Fingerings (1-4) are indicated above many notes. The first staff has a '4' above the first measure. The second staff has '1 & 2 & 3 4' above the first measure. The third staff has '1 & 2 & 3 & 4 &' above the first measure. The fourth staff has '1 & 2 & 3 & 4 &' above the first measure. The fifth staff has '1 & 2 & 3 & 4 &' above the first measure.

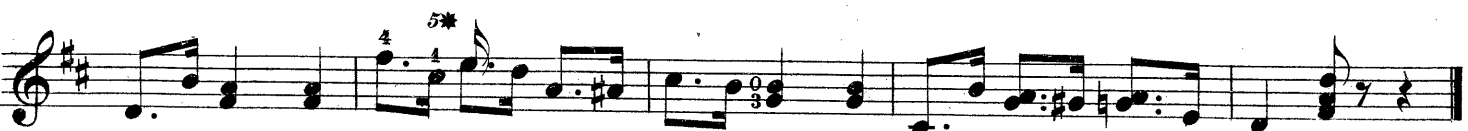
NEWSBOYS JIG.

Four staves of musical notation in treble clef, key of D major (F# and C#). The music consists of eighth and sixteenth notes, often beamed in groups. Fingerings (1-4) are indicated above many notes. The first staff has a '4*' time signature above the third measure. The second staff has a circled '2' below the third measure. The third staff has a circled '2' below the third measure. The fourth staff has a circled '2' below the third measure.

The Key of D.

Strings	4th.	3rd.	1st.	5th.	1st.	4th.													
Frets	5	0	2	3	1	0	2	3	0	7	8	10	12	14	15	0	2	4	5
Fingers	4	0	2	3	1	0	2	4	0	1	2	1	2	3	4	0	2	2	4

Exercises in D.



Key of G.

Strings. 3rd. 2nd. 1st.

Frets. 3 1 0 1 3 0 7 8 10 12 13 15 3 2 0 5 3 2 1 0

Fingers. 3 1 0 1 4 0 7 8 10 12 13 15 3 2 0 5 4 3 2 0

Tune 4th to B.

Key of B.*

Strings. 4th. 3rd. 2nd. 1st. 5th. 1st.

Frets. 0 2 4 0 2 0 2 0 2 0 4 0 7 9 11 12

Fingers. 0 2 4 0 2 0 2 0 2 0 4 0 7 9 11 4

Key of C.

Strings. 4th. 3rd. 2nd. 1st. 5th. 1st.

Frets. 3 5 0 1 3 1 0 1 3 0 6 8 10 12 13

Fingers. 1 4 0 1 3 1 0 1 3 0 6 8 10 12 4

Key of F.

Strings. 3rd. 2nd. 1st. 5th. 1st.

Frets. 1 3 1 2 1 3 0 6 8 10 11 13 15 17 18

Fingers. 1 3 1 2 1 3 0 6 8 10 11 13 15 3 4

Key of Bb.

Strings. 4th. 3rd. 2nd. 1st.

Frets. 1 3 5 6 1 3 1 2 1 3 4 6 8 10 11

Fingers. 1 3 5 6 1 3 1 2 1 3 4 6 8 10 4

The Positions.

On the Banjo there are as many positions as there are frets. The left hand is in the first position when the *first* finger is on the *first* fret; in the fifth position when the first finger is on the fifth fret etc. The position in which a chord or passage is to be played is designated by this sign *.

Examples.

The Barre (or Bar).

The Barre is made by placing the first finger firmly across the finger board, closing two or more strings, as may be required. The ball of the thumb should bear on the back of the arm nearly under the first finger so as to obtain a good tone. The Barre is designated by the same sign as the position.

Examples.

* The Fourth string is generally tuned to B when a piece is written in this key.

Harmonics.

The Harmonics are obtained by placing a finger of the left hand (generally the first) lightly on a string removing it quickly as soon as the note is played.

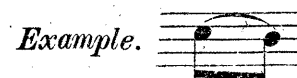
The best Harmonics are at the 7th, 12th and 17th frets.



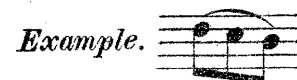
Some writers indicate Harmonics by using the open strings and placing the number of the fret over the note.

The Slur and Slide.

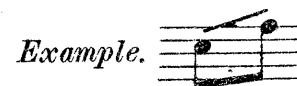
The Slur is made by picking the first note written and snapping the second with left hand.



The Double Slur is made by picking the first note and snapping the next two in quick succession.



The Slide is produced by picking the first note written and sliding to the next with left hand.



In slow movements the second note is sometimes picked.

The Drum Slide.

The Drum Slide is made by sweeping the strings with the nails of the right hand, striking with the third finger, then quickly with the second and first.

The Arpeggio.

A Chord written thus:



is played with the lowest note first, the others following quickly.

As played.



Transposition.

In order to transpose from one key to another compute the interval between the two keys then raise or lower all the notes in the piece the same interval.

Exercises in Various Keys.

1. 

2. 

3. *Tune 4th to B.* 

4. *dolce* 

2. *rit.* 

The Minor Keys.

The Minor Keys take the signature of their Relative Major Keys. In ascending a Minor Scale the semitones occur between the second and third, and seventh and eighth. In descending, between the fifth and sixth, and second and third. They are found a sixth above the Relative Major or a third below.

Scales

(ONE OCTAVE).

F# Minor—Relative of A Major.

Frets. 2 0 1 0 2 4 6 7 7 0 3 2 0 1 0 2
Fingers. 2 0 1 0 2 1 3 4 4 0 4 2 0 1 0 2

C# Minor—Rel. of E Major.

Frets. 4 6 0 2 0 2 1 2 2 0 1 0 2 0 6 4
Fingers. 2 4 0 2 0 2 1 2 2 0 1 0 2 0 4 2

B Minor—Rel. of D Major.

Frets. 2 4 5 0 2 0 2 0 0 1 3 2 0 5 4 2
Fingers. 2 4 5 0 2 0 2 0 0 1 3 2 0 5 4 2

G# Minor—Rel. of B Major.

Frets. 0 2 0 2 4 6 8 9 9 7 0 4 2 0 2 0
Fingers. 0 2 0 2 4 1 3 4 4 2 0 4 2 0 2 0

E Minor—Rel. of G Major.

Frets. 0 2 3 1 0 2 4 0 0 3 1 0 1 3 2 0
Fingers. 0 2 3 1 0 2 4 0 0 3 1 0 1 3 2 0

A Minor—Rel. of C Major.

Frets. 0 2 3 5 0 2 0 1 1 3 1 0 5 3 2 0
Fingers. 0 2 3 5 0 2 0 1 1 3 1 0 5 3 2 0

D Minor—Rel. of F Major.

Frets. 5 0 1 3 1 0 2 3 3 1 2 1 3 1 0 5
Fingers. 4 0 1 3 1 0 2 4 4 1 2 1 3 1 0 4

G Minor—Rel. of Bb Major.

Frets. 3 1 2 1 3 0 7 8 8 6 4 3 1 2 1 3
Fingers. 3 1 2 1 4 0 3 4 4 2 4 3 1 2 1 3

How to Read Chords.

In order to read Chords readily one should have a thorough knowledge of the fingerboard so as to be able to locate any note on each string where it is found. For example the note E is found on the first string at the fifth fret; on the second string at the eighth fret; on the third string at the twelfth fret; on the fourth string at the nineteenth fret and on the fifth string open.

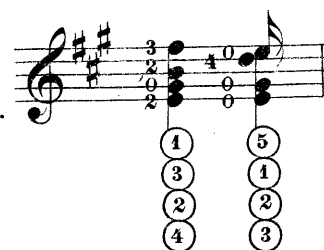
The highest note of a chord is usually played on the first string the others being played on the second, third and fourth strings in the order in which they come.

Note the following examples.



The notes of these chords are all played in order on the 1st, 2nd, 3rd and 4th strings.

There may be exceptions to this rule as are seen in the following examples.



*Forms of Accompaniments.



* The above accompaniments are only written with the fundamental chords, but the forms can be applied to any change of harmony.



Movements for Right Hand.

1.

2.

3.

4.

5.

6.

7.

The Tremolo.*

8.

9.

10.

‡ When two or more notes are played with tremolo the thumb is placed on the head so that the first finger may have a full sweep of the strings.

* Tremolo notes with stems turned up with first finger; pick those with stems turned down with thumb. Rest the second finger on the head two inches from bridge.

Exercises in Minor Keys.

F# Minor.

Two systems of musical notation for F# Minor exercises. The first system consists of two staves with a treble and bass clef, a key signature of two sharps (F# and C#), and a common time signature (C). The second system also consists of two staves with the same key signature and time signature. Both systems include various musical notations such as notes, rests, and fingerings, with some measures marked with asterisks (2*) and numbers (1, 2, 3, 4).

C# Minor.

Two systems of musical notation for C# Minor exercises. The first system consists of two staves with a treble and bass clef, a key signature of three sharps (F#, C#, and G#), and a common time signature (C). The second system also consists of two staves with the same key signature and time signature. Both systems include various musical notations such as notes, rests, and fingerings, with some measures marked with asterisks (8*, 7*, 4*) and numbers (1, 2, 3, 4).

B Minor.

Two systems of musical notation for B Minor exercises. The first system consists of two staves with a treble and bass clef, a key signature of two sharps (F# and C#), and a common time signature (C). The second system also consists of two staves with the same key signature and time signature. Both systems include various musical notations such as notes, rests, and fingerings, with some measures marked with asterisks (6*, 5*, 1*, 2*, 10*, 9*, 7*, 6*, 5*) and numbers (1, 2, 3, 4).

A Minor.

Two systems of musical notation for A Minor exercises. The first system consists of two staves with a treble and bass clef, a key signature of no sharps or flats, and a common time signature (C). The second system also consists of two staves with the same key signature and time signature. Both systems include various musical notations such as notes, rests, and fingerings, with some measures marked with asterisks (9*, 8*) and numbers (1, 2, 3, 4).

G Minor.

4th to B.

Two systems of musical notation for G Minor exercises. The first system consists of two staves with a treble and bass clef, a key signature of two sharps (F# and C#), and a common time signature (C). The second system also consists of two staves with the same key signature and time signature. Both systems include various musical notations such as notes, rests, and fingerings, with some measures marked with asterisks (3*, 6*, 7*) and numbers (1, 2, 3, 4).

Exercises for Acquiring Velocity in Fingering.

1.

2.

3.

4.

*5.

6.

7.


† Practice first the scale, fingering with first finger, then add the double slur.

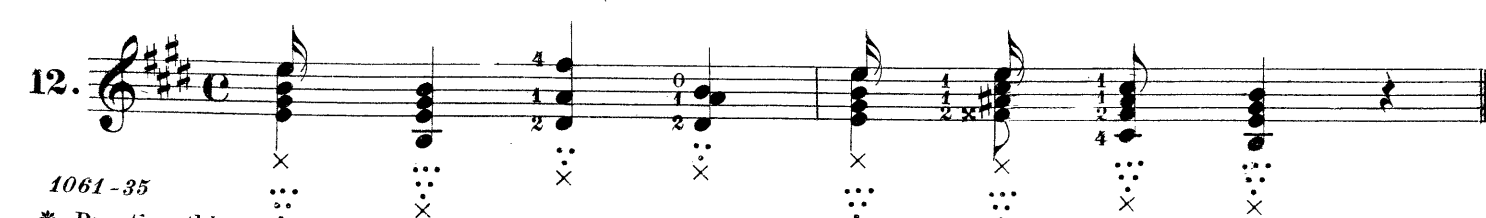
8. 

9. 

10. 

Nos. 7, 11 and 12 illustrate exceptions to the general rules of right hand fingering.

*11. 

12. 

1061-35

* Practise this exercise thoroughly as it is used in all rapid passages of a similar character.

The first note of any scale is called the Tonic or fundamental (key note) tone upon which it is constructed; the 2d or Super-tonic; the 3rd or Mediant; the 4th or Sub-dominant; the 5th or Dominant; the 6th or Sub-mediant; the 7th or Leading-tone, and the 8th or Octave.

The Tonic chord is constructed by taking the Tonic note and adding its 3rd and 5th; the Sub-dominant chord by taking the Sub-dominant note with its 3rd and 5th; the Dominant chord by taking the Dominant note and its 3rd and 5th; and the Dominant seventh chord by taking the Dominant note with its 3rd, 5th and 7th.

Examples.

True *True* *True* *True*
 Tonic. Sub-dom. Dominant. Dominant 7th.

Any note in these chords may be raised or lowered an octave (i.e. inverted) and the chord still retain its character.

For a full treatise on Chord Construction I refer to *Wm. A. Huntley's Complete School of Harmony*. The above is placed in this book in order to explain the Schedule of Chords as follows.

Schedule of Fundamental Chords.

In various Keys-with inversions.

	Tonic.			Sub-Dom.			Dom.		
A Major.	2 1 0	5* 1 0	8* 4 2	4 2 0	5* 3 1	9* 3 1	0 0 4	4 0 2	6* 4 2
F# Minor.	3 2 0	5* 4 1	9* 3 1	2* 3 1	6* 3 1	10* 4 1	3 0 1	4* 4 1	8* 3 1
E Maj.	0 0 2	7* 4 1	5* 3 1	2 0 0	5* 4 1	8* 4 2	1 0 2	4 2 2	5* 4 1
C# Min.	1 0 4	2* 3 1	8* 3 1	3 2 0	5* 4 1	9* 3 1	1 0 3	2* 4 2	7* 4 1

D Maj.

B Min.

B Maj.

G# Min.

C Maj.

A Min.

F Maj.

D Min.

Bb Maj.

G Min.

G Maj.

E Min.

Below are given all the chords without inversions that harmonize E \flat and F \sharp . These chords cover all the positions of the left hand that are found on the Banjo.

Two staves of musical notation showing chords for E \flat and F \sharp on a Banjo. The top staff is for E \flat and the bottom staff is for F \sharp . Each staff contains 12 chords with fingerings indicated by numbers 0-4 and asterisks for barre positions.


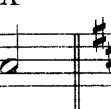
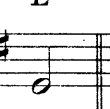
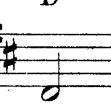
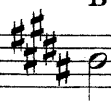
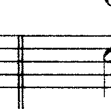
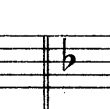
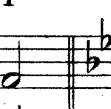


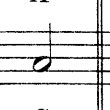
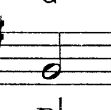
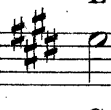
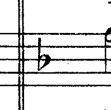
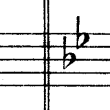
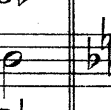

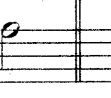

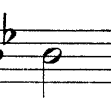

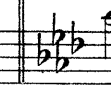
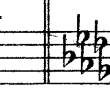
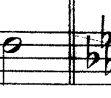
Intervals.

Intervals are distances between notes. They are determined by counting the number of letters *between* and *including* the given notes. The following table will fully explain all the intervals from the Unison to the Octave.

Unison.	Minor 2nd. $\frac{1}{2}$ tone.	Major 2nd. 1 whole tone.	Augmented 2nd. $1 \frac{1}{2}$ tones.
Diminished 3rd. 2 half tones.	Minor 3rd. $1 \frac{1}{2}$ tones.	Major 3rd. 2 whole tones.	Dim 4th. $1 \frac{1}{2}$ tones.
Perfect 4th. $2 \frac{1}{2}$ tones.	Aug 4th. 3 whole tones.	Dim 5th. 2 whole & 2 half tones.	Perfect 5th. 3 whole & $1 \frac{1}{2}$ tones.
Aug 5th. 3 whole & 2 half tones.	Minor 6th. 3 whole & 2 half tones.	Major 6th. 4 whole & $\frac{1}{2}$ tones.	Aug 6th. 4 whole & 2 half tones.
Dim 7th. 3 whole & 2 half tones.	Minor 7th. 4 whole & 2 half tones.	Major 7th. 5 whole & $\frac{1}{2}$ tones.	Octave. 5 whole & 2 half tones.

The Banjeaurine.

The Banjeaurine, an instrument of modern invention, was first introduced by the celebrated artists Wm. A. Huntley, and John H. Lee who played it in combination with a six stringed Banjo. It was first used as a leading instrument in an orchestra or club by the Boston Ideal Club and has since become a standard instrument with Banjoists. It is tuned a fourth above the Banjo but music is read alike on both instruments. Music in A for the Banjeaurine, is written in E (a fourth lower than A) for the Banjo accompaniment or second part. As the Banjo is tuned a third above the pitch of the keys in which it is written, Guitar or Piano parts must read in keys a third above the Banjo. Below are given examples illustrating the relative major keys of the four instruments. If the Banjeaurine is played in the key of F# minor (rel. of A), the Banjo will be played in B minor (rel. of D) and the Guitar or Piano in D minor (rel. of F), etc.

	A	E	D	B	C	F	B \flat	G
For Banjeaurine.								
For Banjo.	D	A	G	E	F	B \flat	E \flat	C
								
For Guitar or Piano.	F	C	B \flat	G	A \flat	D \flat	G \flat	E \flat
								

Dictionary of Musical Terms.

Allegro. Rapid.
Adagio. Very slow.
Accelerando. Quicker.
Ad libitum. (ad lib.) At will of performer.
Andante. Quite slow.
Con spirito. Spirited.
A tempo. In regular time.
Ritard. Slower.
Rallentando. Lessening the speed.
Furioso. Very fast.
Pianissimo. (p) Softly, *(pp)* Very soft.
Forte. (f) Loud, *(ff)* Very loud.
Legato. Smoothly.
Moderato. Moderately.
Dolce. Sweetly.
Crescendo. (cresc.) \ll Gradually increase in tone.

Diminuendo. dim. \gg Gradually decrease in tone.
Allegretto. Cheerfully.
Coda. Added measures at the end of a piece.
Fine. The end.
Trio. The third movement to a March or Gavotte etc.
D. C. al Coda sign. Go back to beginning and play to the Coda sign.
D. C. al Fine. Go back to beginning and play to the Fine.
D. S. al Coda sign. Go from sign back to sign and play to the Coda sign.
D. S. al Fine. Go from sign back to sign and play to the Fine.
D. S. al Coda. Go from sign back to sign and play to the Coda sign, then play Coda.

STUDENT'S WALTZ.

Written for this Book.

Part II.

ALFRED LOSSON.

VACATION POLKA.

BY A.D. GROVER.

*Composer of the "Merry Monarch"
Song and Dance.*

Tune 4th. to B \sharp .

1st Banjo.

Tune 4th. to A \sharp .

2d Banjo.

2 P.

FINE.

2 B.

7 B.

2 B.

4 B.

2 B.

2 B.P.

8 P.

2 B.

TRIO.

D.S. to Fine then Trio.

"LITTLE PET" MAZURKA.

By A. D. GROVER.

Composer of the "COLORED REGIMENT" PATROL.

1st BANJO.

2d BANJO.

First system of musical notation, measures 1-4. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first staff has a treble clef and the second has a bass clef. Measure 4 contains a first ending marked with a double bar line and a star, with fingerings 1 and 1 indicated above the notes.

Second system of musical notation, measures 5-8. The key signature is three sharps. Measure 5 contains a triplet of eighth notes in the first staff, marked with a '3' above the notes.

Third system of musical notation, measures 9-12. The key signature is three sharps. Measure 12 ends with a double bar line and the instruction *D.C.al Fine, then Trio.*

TRIO.

Fourth system of musical notation, measures 13-16. The key signature is three sharps. Measure 16 contains a second ending marked with a double bar line and a star, with fingerings 3, 4, and 2 indicated above the notes. Measure 15 contains a triplet of eighth notes in the first staff, marked with a '3' above the notes. Measure 14 contains a triplet of eighth notes in the first staff, marked with a '3*' above the notes.

Fifth system of musical notation, measures 17-20. The key signature is three sharps. Measure 17 contains a triplet of eighth notes in the first staff, marked with a '3' above the notes. Measure 18 contains a triplet of eighth notes in the first staff, marked with a '3' above the notes. Measure 19 contains a triplet of eighth notes in the first staff, marked with a '3' above the notes.

Sixth system of musical notation, measures 21-24. The key signature is three sharps. Measure 24 ends with a double bar line and the instruction *D.C.al Fine.*

QUEEN OF THE BALL.

WALTZ.

A. D. GROVER.
Comp. of the "Bright Star" Gavotte.

Introd.

1st Banjo

2d Banjo

Waltz.

6 P..... 5 P.....

4 4 4 4 10 B....

6 P..... 5 P B.....

6 P..... 5 P B.....



*Dedicated to the Jolly Rovers' Club,
Winthrop, Mass.*

THE JOLLY ROVERS' GALOP.

By A. D. GROVER.

*Composer of
"THE ENSIGN MARCH."*

For Banjo and Guitar Quartette.

1st Banjo, Tune 4th to B.

Drum slide. GALOP. (Very Lively.)

The musical score is written for a Banjo and Guitar Quartette. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'GALOP. (Very Lively.)'. The score consists of four systems of two staves each. The first system includes a 'Drum slide' instruction. The second system has a '2*' marking above the first measure. The third system has '4*' and '3*' markings above the first and second measures respectively. The fourth system ends with a 'Fine' marking. The music is a lively galop with many triplets and sixteenth notes.



Bass Solo. 5*.....

NIMROD POLKA.

BY A.D. GROVER.

Composer of the "Merry Monarch"
Song and Dance.

1st Banjo.

2d Banjo.

2 B. --- 2 P.B. ---

1 B.P. --- 2 B. 2 P.B. ---

FINE.

5 P.B. ---

VIRGINIA BELLES.

Song and Dance Melody.

By GEO. L. LANSING.

1st BANJO.
or Solo.

2nd BANJO.

mf *f* *mf* *f*



SNAP POLKA.

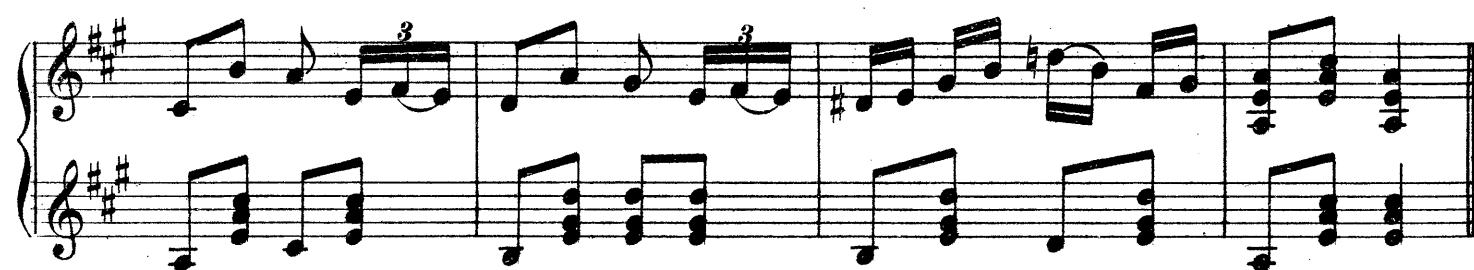
By A. D. GROVER.
Composer of the celebrated Patrol
THE COLORED REGIMENT.

1st Banjo.

2nd Banjo.

Fine.

The musical score for 'Snap Polka' is presented in two systems, each with two staves. The first system is labeled '1st Banjo.' and '2nd Banjo.'. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The first system concludes with a 'Fine.' marking. The second system continues the melody and includes more complex rhythmic patterns and triplets. The third and fourth systems feature more complex rhythmic patterns and triplets. The fifth system concludes the piece with a final cadence.



LEFT WHEEL MARCH.

By H. F. ODELL.

Composer of the
"RIGHT WHEEL MARCH"

1st BANJO.

2nd BANJO.

mf



March.

p



cresc.



f

mf



1.

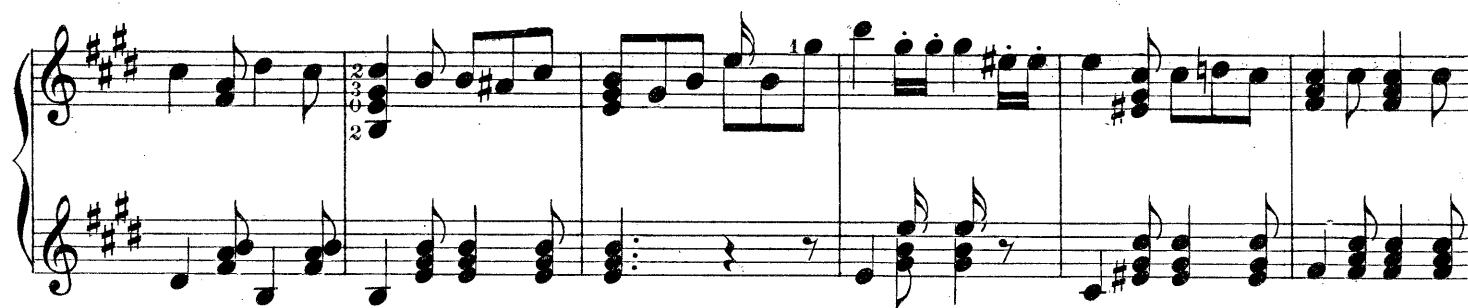
2.

Fine.






First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first staff has a forte (*f*) dynamic marking. The second staff has a "5 Pos." marking above it. The system ends with a repeat sign.



Second system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The system ends with a repeat sign.



Third system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The system ends with a repeat sign. The text "D.S. then Trio." is written above the final measure.



Fourth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The system ends with a repeat sign. The text "TRIO." is written to the left of the first measure.



Fifth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The system ends with a repeat sign.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The music is written for piano with treble and bass staves. Measure 4 contains a triplet of eighth notes in the treble staff, indicated by a '3' above the notes.

Second system of musical notation, measures 5-8. Measures 5-7 contain a first ending bracket labeled '1.' with fingerings 4, 2, 1 in the treble staff. Measure 8 contains a second ending bracket labeled '2.'.

Third system of musical notation, measures 9-12. Measure 9 is marked 'Bass Solo.' with a '1' above the first note. Measure 10 is marked '2 Bar.' above the staff. The system concludes with a double bar line.

Fourth system of musical notation, measures 13-16. Measure 14 is marked '3 Bar.' above the staff. The system concludes with a double bar line.

Fifth system of musical notation, measures 17-20. Measures 17-19 contain a first ending bracket labeled '1.'. Measure 20 contains a second ending bracket labeled '2.' and the instruction 'D.S. al Fine.'.

BOHEMIAN DANCE.

By A. D. GROVER.
Composer of the
"VIRGINIA BREAKDOWN."

4th to B.

SOLO BANJO

4th to B.

ACCT BANJO

Dr. Slide.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in the treble staff and includes fingerings (1-4) and breath marks (7*, 5*, 3*, 2*). The bass staff provides a simple harmonic accompaniment with chords and single notes, also including fingerings (1-3) and breath marks (2*, 3*, 2*). The piece concludes with a final chord in the bass staff.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is D major (two sharps). The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into four measures. Above the first measure is a bracket labeled "5*" with a dotted line. Above the second measure is a bracket labeled "7*" with a dotted line. Above the third measure is a bracket labeled "5*" with a dotted line. Above the fourth measure is a bracket labeled "3*" with a dotted line. The melody consists of eighth and sixteenth notes, with some triplets. The accompaniment consists of chords and single notes. The score is written in a standard musical notation style.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The time signature is 3/4. The melody is written in the treble staff and features several triplets and a double bar line. The bass staff provides a simple harmonic accompaniment with chords and single notes. The score is written in a clear, legible font.

A musical score for the song 'The Rose Tree'. It features two staves, both in treble clef with a key signature of three sharps (F#, C#, G#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece consists of 12 measures, with a repeat sign at the end of the first measure. The melody includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. The accompaniment primarily uses chords and single notes.

A musical score for the song 'The Rose Tree'. It features two staves, a treble staff and a bass staff, both with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a steady eighth-note bass line with chords. The score is for a single system of music.

Dance Tempo.

Slide. Slide.

The first system of music is in 2/4 time, marked 'Dance Tempo.' The key signature has three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, including two slurs labeled 'Slide.'. The left hand provides a harmonic accompaniment with chords and single notes.

Dr. Slide.

The second system continues the piece, marked 'Dr. Slide.'. The melodic line in the right hand shows a 'slide' effect between notes. The accompaniment in the left hand remains consistent with the first system.

Accelerando.

The third system is marked 'Accelerando.'. The tempo is increasing, indicated by the 'Accelerando.' marking. The melodic line becomes more active with faster note values.

Dr. Slide.

The fourth system is marked 'Dr. Slide.'. The tempo remains accelerated. The melodic line continues with rapid passages, and the left hand accompaniment supports the overall rhythmic drive.

The fifth system is the final one on the page. It concludes the piece with a final melodic flourish in the right hand and a sustained chord in the left hand.

THE MERRY MONARCH.

Song and Dance Melody.

A. D. GROVER.

Comp. of "Queen of the Ball" Waltz.

1st Banjo

2d Banjo

5 P

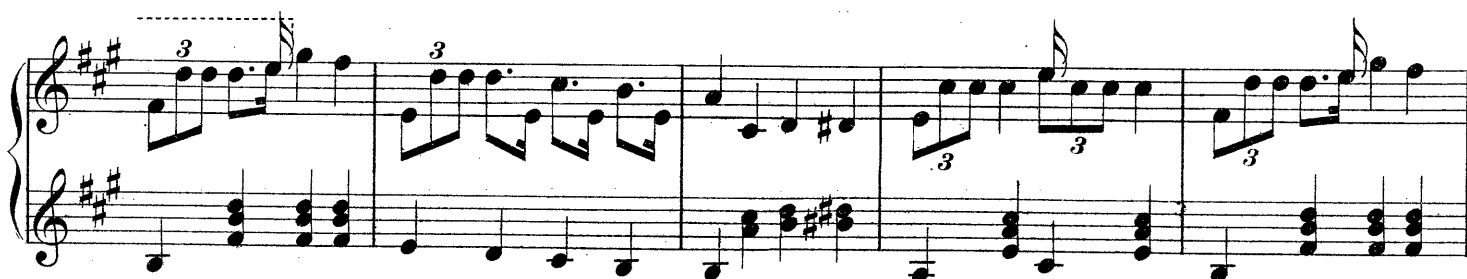
2 P B.

3 B

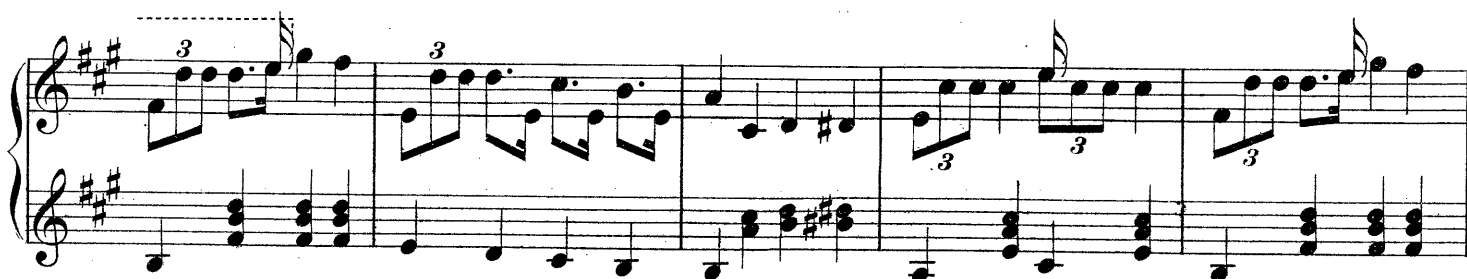
2 B P

The musical score is written for two banjos and piano. The key signature is D major (two sharps) and the time signature is common time (C). The score is divided into six systems. The first system shows the 1st and 2nd Banjo parts. The second system introduces the piano accompaniment, with a '5 P' marking above the first measure. The third system continues the piano accompaniment. The fourth system includes a '2 P B.' marking above the first measure. The fifth system includes a '3 B' marking above the first measure. The sixth system includes a '2 B P' marking above the first measure. The score concludes with a double bar line.

Song.



Dance (lively)



"OUR COLONEL" MARCH.

JEAN M. MISSUD.

Arr. for Banjo by GEO. L. LANSING.

1st Banjo. *ff* 2nd Pos Bar. 8 Pos.

2nd Banjo. *f*

1. 2. 5th Pos.

D Slide. *ff* 1. 2.

TRIO.

First system of musical notation. The key signature is two sharps (F# and C#). The music is in 4/4 time. The upper staff (treble clef) begins with a piano (*p*) dynamic. The lower staff (bass clef) features a piano accompaniment with chords and eighth notes.

Second system of musical notation. The upper staff continues the melody with some triplet markings (indicated by a '3' over a group of notes). The lower staff continues the piano accompaniment. A forte (*f*) dynamic is marked in the lower staff.

Third system of musical notation. The upper staff features a melodic line with some grace notes. The lower staff continues the piano accompaniment. A forte (*f*) dynamic is marked in the lower staff. The text "Drum Slide." is written above the upper staff.

Fourth system of musical notation. The upper staff continues the melody. The lower staff features a dense piano accompaniment with many sixteenth notes. A fortissimo (*ff*) dynamic is marked in the lower staff.

Fifth system of musical notation. The upper staff continues the melody. The lower staff continues the piano accompaniment. A fortissimo (*ff*) dynamic is marked in the lower staff. The text "4 P." is written above the lower staff.

Sixth system of musical notation. The upper staff continues the melody. The lower staff continues the piano accompaniment. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

To Mr. Henry R. March, Boston, Mass.

"POLKA MILITAIRE."

By A. D. GROVER.

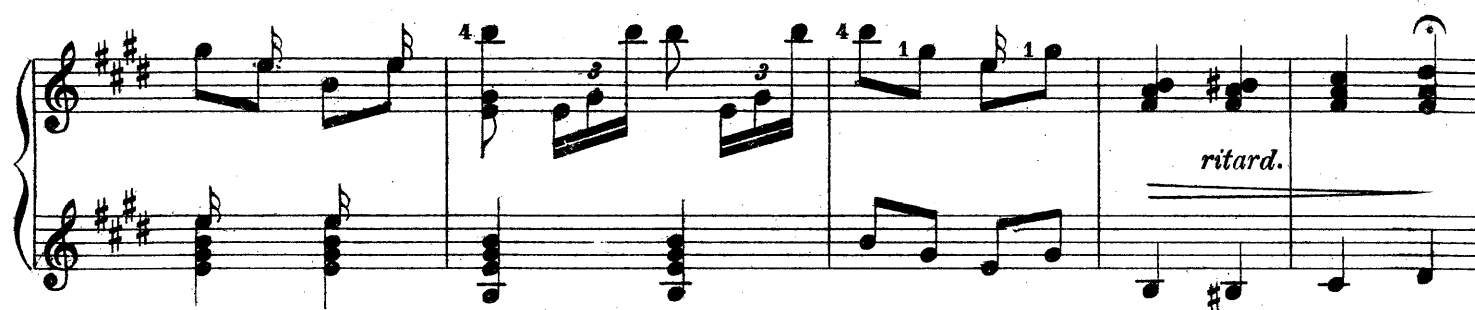
Composer of the Song & Dance Schottische
"HEART & HAND."

INTRODUCTION.


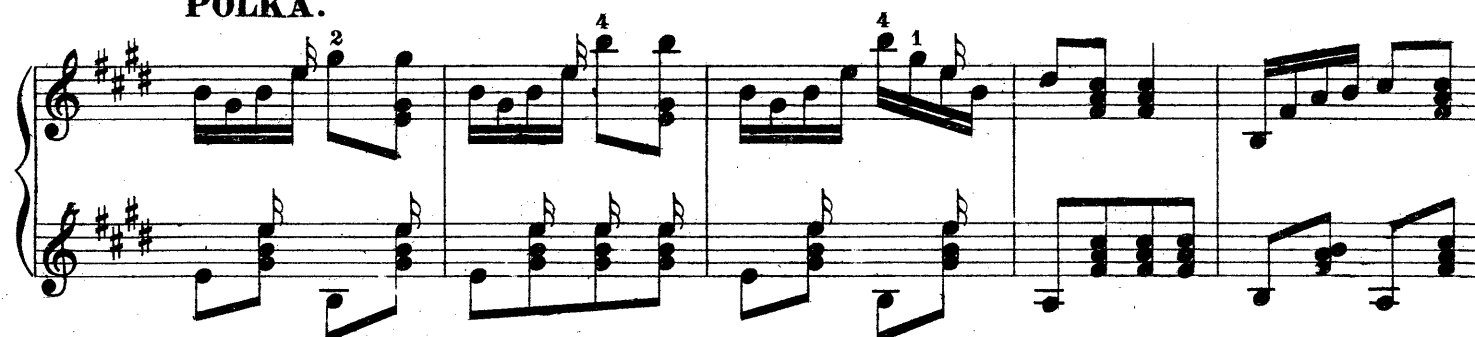
Bugle Call.

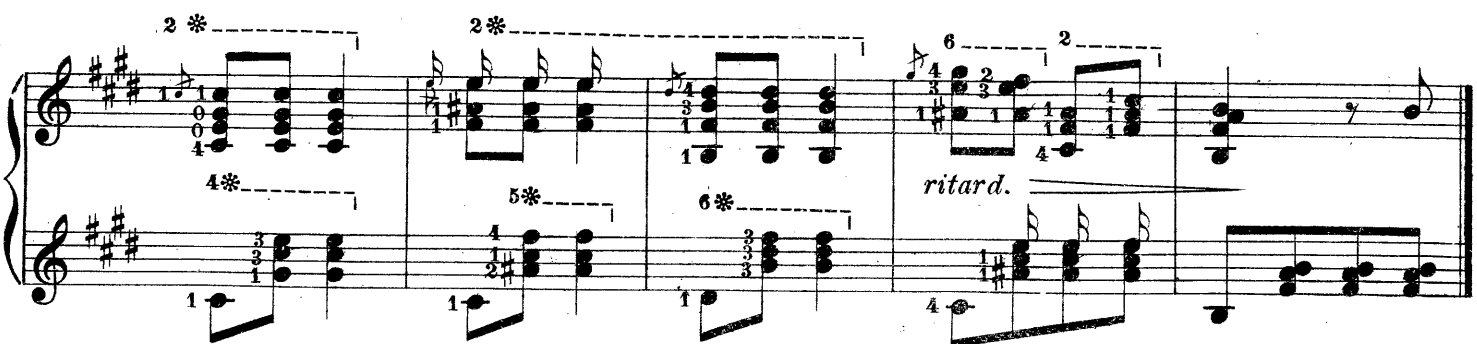
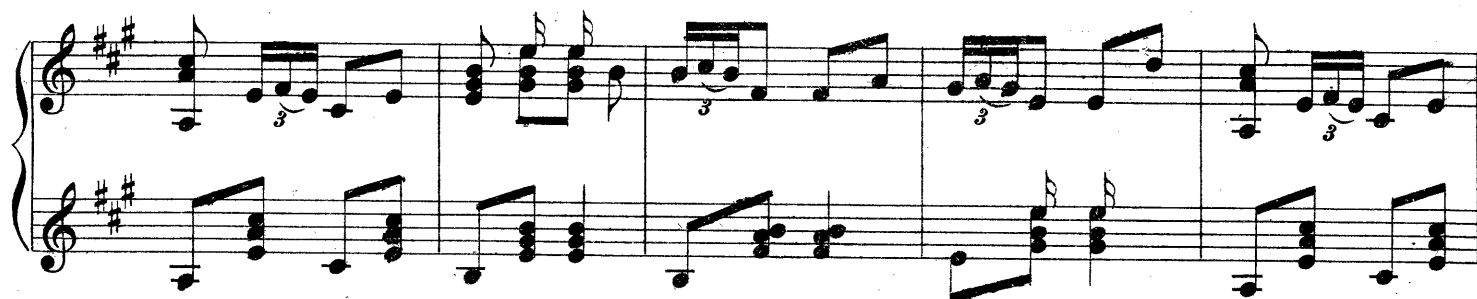
1st Banjo.

2^d Banjo.



POLKA.





This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and fingerings. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system includes fingerings (1, 2, 3, 4) and dynamic markings (5*, 3*, 2*). The third system continues the melodic and harmonic development. The fourth system features a triplet in the treble. The fifth system shows a more complex melodic line with many beamed notes. The sixth system concludes the piece with a final cadence. The page number 56 is in the top left corner.

CINCHON WALTZ.

Written for this Book.

ALFRED LOSSON.

*Tune 4th to B.***Introduction.**BANJO
or
BANJEAUURINE.**Waltz.**

THE ENSIGN MARCH.

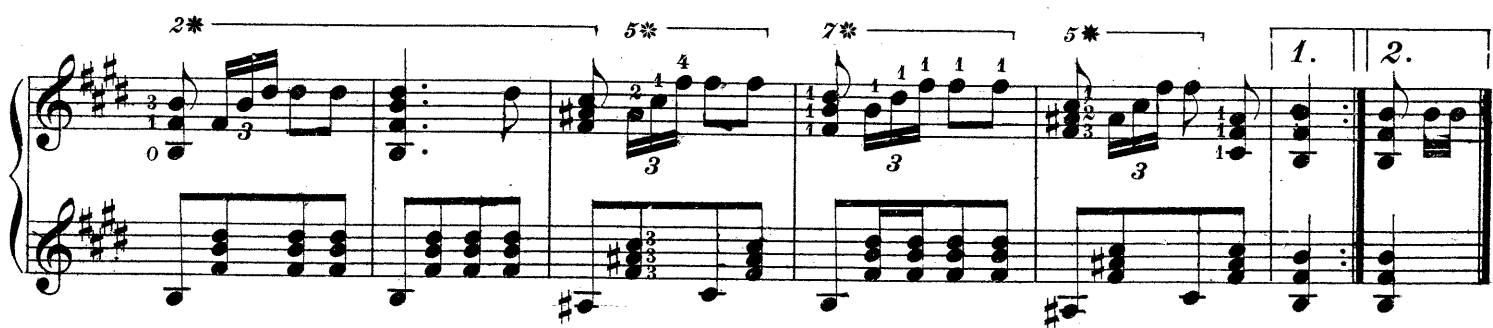
Written for this Book.

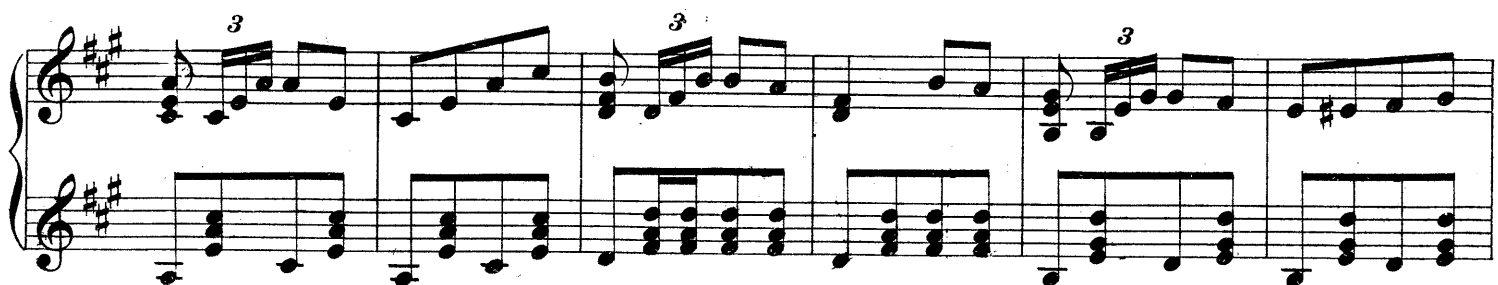
A. D. GROVER.

*4th Str. Tune to B***Intro.**

1st. BANJO.

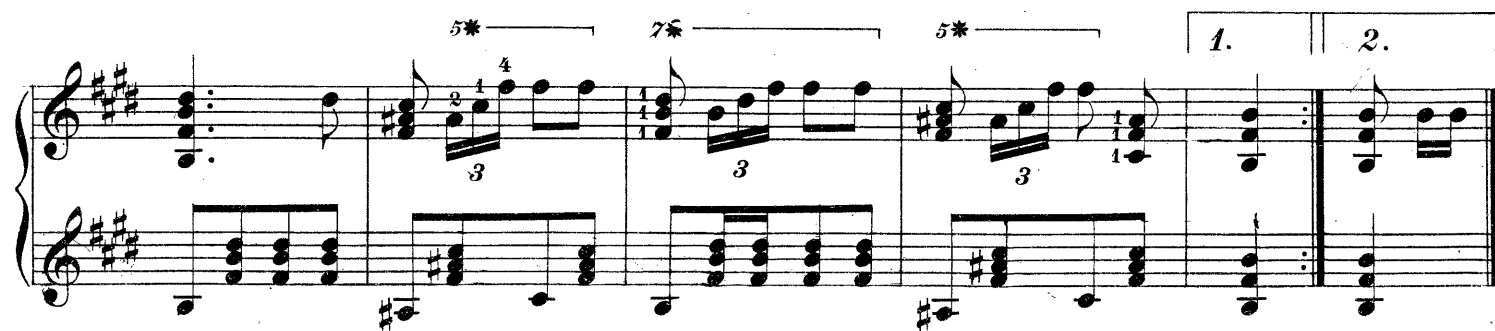
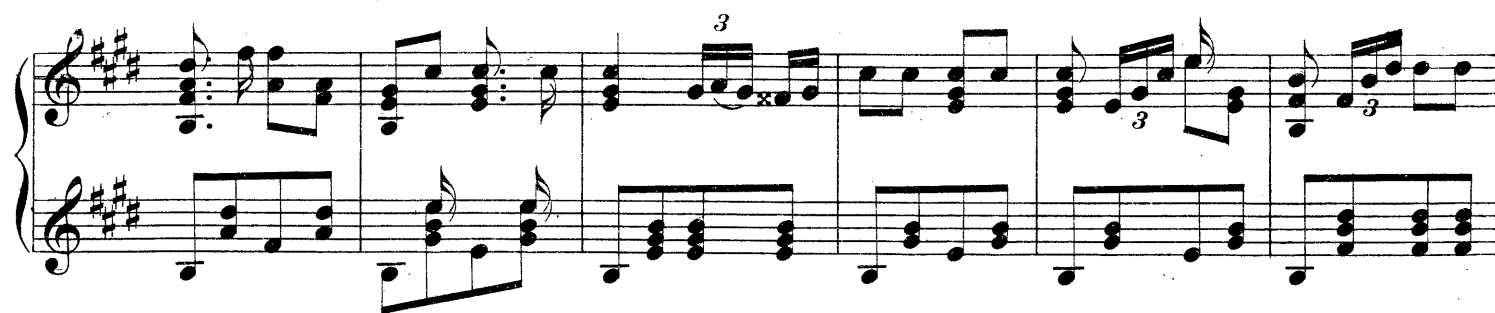
Acc. BANJO.

**March.**



The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features a triplet of eighth notes in the treble staff. Above the system, there are markings "8*" and "10*" with horizontal lines indicating specific measures. The system ends with a triplet of eighth notes and a final note marked with a "4" and a "1".
- System 2:** Continues the melodic line in the treble staff with eighth notes and triplets. The bass staff provides a steady accompaniment of eighth notes.
- System 3:** Similar to the previous system, with eighth notes and triplets in the treble staff. The system concludes with a triplet of eighth notes and a final note marked with a "4" and a "3".
- System 4:** Features a triplet of eighth notes in the treble staff. The system ends with a triplet of eighth notes and a final note marked with a "4" and a "3".
- System 5:** Continues the melodic line in the treble staff with eighth notes and triplets. The bass staff provides a steady accompaniment of eighth notes.
- System 6:** Similar to the previous system, with eighth notes and triplets in the treble staff. The system concludes with a triplet of eighth notes and a final note marked with a "3".



A PASSING THOUGHT.

Expressiono.

REVERIE.

By A. D. GROVER.

The musical score is written for piano in G major (one sharp) and common time (C). It consists of six systems of music, each with a treble and bass staff. The first system begins with a treble staff melody and a bass staff accompaniment. The second system includes a *ritard.* marking. The third system continues the melody and accompaniment. The fourth system features a 7* and 2* marking. The fifth system includes a 4/2 marking. The sixth system concludes the piece with a final chord.

5* 2* 5* 12 Har.

D.C. al %

0 2 1 3x 1# 0

ritard.

4 2 3 3 1 1

1 0 0 4 0

Agitato.

A musical score for the song "The Rose Tree". The score is written for two voices, Soprano and Alto, and a Piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The Soprano part begins with the lyrics "The Rose Tree" and "The Rose Tree". The Alto part begins with the lyrics "The Rose Tree" and "The Rose Tree". The Piano accompaniment provides a harmonic foundation for the vocal parts.

A musical score for the song "The Rose Tree". The score is written for two staves, both using treble clefs. The key signature is one sharp (F#), and the time signature is 2/4. The melody is primarily in the upper staff, with some accompaniment in the lower staff. The music is divided into four measures by vertical bar lines. The first measure contains a treble staff with a melody and a bass staff with a simple accompaniment. The second measure continues the melody and accompaniment. The third measure shows the melody in the upper staff and a more complex accompaniment in the lower staff. The fourth measure concludes the piece with a final note in the upper staff and a sustained chord in the lower staff.

A musical score for the song 'The Rose Tree'. It features two staves: a vocal line on a treble clef and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is D major (two sharps). The tempo is marked 'Moderato'. The music is in 4/4 time. The vocal line consists of a single melody line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The score is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the next four measures. The music concludes with a final chord in the piano part.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures, ending with a double bar line. The notation includes treble and bass staves with a key signature of one sharp (F#). The melody is primarily in the treble staff, while the bass staff provides harmonic support. The piece concludes with a "ritard." (ritardando) and a "D.C. to" (Da Capo) instruction, followed by a repeat sign.

The next few pages are devoted to easy arrangements of Old Time Reels, Jigs etc., without which the repertoire of a banjoist is not complete.

Tune 4th to B.

1.

The first system of the musical score for 'Tune 4th to B.' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including two triplet markings. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes. The system concludes with a double bar line.

2.

The second system of the musical score for 'Tune 4th to B.' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features eighth and sixteenth notes, with some notes marked with accents (>). The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes. The system concludes with a double bar line.





*Fisher's
Hornpipe.*

6.

*Yankee
Doodle.*

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. The first system is labeled '6.' and includes the titles 'Fisher's Hornpipe.' and 'Yankee Doodle.' written vertically to the left of the staves. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and notes with stems. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. A repeat sign with first and second endings is present in the third system. The score concludes with a double bar line and repeat dots in the fifth system.

A BREEZE FROM IRELAND.*Composed by B.E. SHATTUCK.*

1st Banjo, Solo.

2d Banjo, Ad lib.

2 P.B.

6 Pos.

2 P.B.

2 P.B.

6 Pos.

2 Bar.

6 Pos.

2 P.B.

6 Pos.

2 Bar.

5 Bar.

5 Bar. 5 Bar.

8 Pos. 5 Bar. 5 Bar.

5 Bar. 5 Bar. 8 Pos. 5 Bar.

2 P.B. 6 Pos.

6 Pos. 2 P.B.

2 Bar. 2 P.Bar. 6 Pos. 10 P.B.

1st Pos.Bar. 6 Pos. 2 P.B. 6 Pos. 5 P.B. 2 P.B.

THE DEVIL'S JIG.

By A.D. GROVER.

Composer of the celebrated Patrol
"THE COLORED REGIMENT"

A Minor.

1st Banjo.

2nd Banjo.

The first system of musical notation for the 1st and 2nd Banjos. The 1st Banjo part is in treble clef with a common time signature 'C'. The 2nd Banjo part is in bass clef. Both parts feature a key signature of one flat (F major or D minor). The notation includes eighth and sixteenth notes, with 'Slide.' markings above certain notes in both parts.

The second system of musical notation. It continues the melody and accompaniment. The 1st Banjo part has a triplet of eighth notes marked with a '3*' and a dotted line. The 2nd Banjo part has a triplet of eighth notes marked with a '3'.

The third system of musical notation, continuing the piece with similar rhythmic patterns and chordal accompaniment.

The fourth system of musical notation. It features a triplet of eighth notes in the 1st Banjo part marked with a '3*' and a dotted line. The system concludes with a 'Fine.' marking above the final notes.

The fifth system of musical notation, showing the continuation of the banjo parts with various chordal textures.

The sixth and final system of musical notation. It includes triplet markings ('3') over eighth notes in the 1st Banjo part and concludes the piece.



Compositions of A. D. GROVER

|| FOR ||
Banjo, Two Banjos Banjo and Guitar and Clubs.

Pieces marked thus * are for Two Banjos.

* Bright Star Gavotte	25	* May Schottische	25
* Mystic Polka	25	* The Merry Monarch	25
* Queen of the Ball Waltz	25	* Lucky Strike Galop	35
* Crystal Slipper Mazurka	35	Vacation Polka }	
* Heart and Hand Schottische	25	* Nimrod Polka }	25
Heart and Hand. <i>Guitar and Banjeaurine Parts</i>	25	* Virginia Breakdown	25
* Polka Militaire	25	* Colored Regiment Patrol	35
* The Devil's Jig	25	* Amphion March	35
* Silver Star Schottische	35	Amphion March. <i>2nd Banjo for Banjeaurine</i>	25
* Marguerita Waltz	25	Amphion March. <i>Guitar for Banjeaurine</i>	15
* Arion Polka	25	* Wheelman's Delight Galop	45
* Piccaninny Dance	25	* Harietta Waltz	35
* Winona Waltz	35	* Midnight Polka	25
* Little Pet Mazurka	25	* Magog Quickstep	45
* Pioneer March	45	* Fun in de Cotton Field	35
* Jolly Rovers Galop	35	Fun in de Cotton Field. <i>2nd Banjo for Banjeaurine</i>	15
* An Essence of Tennessee	35	Fun in de Cotton Field. <i>Guitar for Banjeaurine</i>	15
* Bohemian Dance	35	The Highland Dance	25
* Polka Caprice	35	Minstrel's Carnival. <i>Banjo or Banjeaurine Solo</i>	35
Golden Gate Schottische. <i>Banjo or Banjeaurine</i>	25	Minstrel's Carnival. <i>2nd Banjo or Banjeaurine</i>	30
Golden Gate. <i>2nd Banjo or Banjeaurine</i>	15	Minstrel's Carnival. <i>2nd Banjo for Banjeaurine Solo</i>	30
Golden Gate. <i>2nd Banjo for Banjeaurine Solo</i>	15	Minstrel's Carnival. <i>Guitar for Banjeaurine Solo</i>	30
Golden Gate. <i>Guitar for Banjeaurine Solo</i>	15	* Mazurka Caprice	35
* A Passing Thought Reverie	25	* Snap Polka	25
* Barn Dance	25	* Chevalier Waltz	50
* Maud S. Galop	50	Chevalier Waltz. <i>2nd Banjo for Banjeaurine</i>	25
Maud S. Galop. <i>2nd Banjo for Banjeaurine</i>	25	Chevalier Waltz. <i>Guitar for Banjeaurine</i>	25
Maud S. Galop. <i>Guitar for Banjeaurine</i>	25	* Mardi Gras Patrol	40
Mardi Gras Patrol. <i>2nd Banjo for Banjeaurine</i>	25	Mardi Gras Patrol. <i>Guitar for Banjeaurine</i>	15
* A Kentucky Smile	35	* Stampede Galop	50
* Evangeline Mazourka	25		

CLUB ARRANGEMENTS.

The Highland Dance	75	Amphion March	60
Minstrel's Carnival	1.20	Colored Regiment Patrol	60
Fun in de Cotton Field	60	Chevalier Waltz	90
Heart and Hand Schottische	50	Maud S. Galop	90
Golden Gate Schottische	60	Mardi Gras Patrol	75

Popular OF BANJO MUS

Pieces marked thus * are arranged for two Banjos, but are complete as Solos.

* Lime Kiln Club Patrol	- - -	<i>W. E. Pierpont.</i>	50	{ Nearer my Gbd to Thee }	- - -	<i>Walter Burke.</i>	
* Vassar March	- - -	<i>W. J. Connolly.</i>	25	{ America }	- - -	<i>Walter Burke.</i>	
* Euterpe Waltzes	- - -	<i>W. J. Connolly.</i>	25	* Right Wheel March	- - -	<i>H. F. Odell.</i>	
* Millbrook Schottische	- - -	<i>W. J. Connolly.</i>	25	* Little Princess Schottische	- - -		
* Bridge City March	- - -	<i>W. J. Connolly.</i>	25	Song and Dance	- - -	<i>F. T. McGrath.</i>	35
* Marines' March	- - -	<i>W. J. Connolly.</i>	25	* Merry Bells Polka	- - -	<i>Wm. Stobbe.</i>	25
"The Brook" Air Varie	- - -	<i>Walter Burke.</i>	35	Home, Sweet Home Variations	- - -	<i>Wm. Stobbe.</i>	25
* Fred Beaman's Clog Hornpipe	- - -	<i>J. H. Powers.</i>	25	* La Jolie Dancers, Mazurka	- - -	<i>Wm. Stobbe.</i>	25
* Left Wheel March	- - -	<i>H. F. Odell.</i>	35	* Sunny Side Waltz	- - -	<i>J. H. Powers.</i>	25
Left Wheel March, (Guitar Part)	- - -	<i>H. F. Odell.</i>	15	Grand Medley Waltzes	- - -	<i>Gad Robinson.</i>	35
* Millstream Schottische	- - -	<i>J. H. Powers.</i>	25	Annie Laurie Vari.	- - -	<i>Gad Robinson.</i>	25
Ninth Annual March	- - -	<i>Gad Robinson.</i>	25	Carnival of Venice Vari. }	- - -	<i>Gad Robinson.</i>	25
Home, Sweet Home, Vari.	- - -	<i>Gad Robinson.</i>	35	Park Waltz	- - -		
Boston Common Walk Around, }	- - -	<i>Gad Robinson.</i>	25	Dance of the Fairies, (2 Banjos,	- - -		
Medley Waltz	- - -			Banjeaurine, and Guitar)	- - -	<i>Walter Burke.</i>	50
* Electric City March	- - -	<i>F. T. McGrath.</i>	25	* Dance of the Fairies	- - -	<i>Walter Burke.</i>	25
* Picket Line March	- - -	<i>Gus C. Knight.</i>	25	* Jersey Lily	- - -	<i>T. E. Glynn.</i>	25
* { Pastime Clog }	- - -	<i>L. A. Callan.</i>	25	* Comus Waltz	- - -	<i>Herbert Gray.</i>	25
* { Minor Jig, "The Snorter," }	- - -			* Virginia Quickstep	- - -	<i>F. W. Brady.</i>	35
* Captivation Schottische	- - -	<i>F. W. Brady.</i>	25	* The Gallant 69th March	- - -	<i>F. W. Brady.</i>	25
* The Pearl Song and Dance	- - -	<i>Herbert Gray.</i>	25	* Banjo Fiends Polka	- - -	<i>H. F. Odell.</i>	25
* Old Orchard Schottische	- - -	<i>H. E. LeValley.</i>	25	Banjo Fiends Polka, (Guitar Part)	- - -	<i>H. F. Odell.</i>	15
* Echoes from Mobile, (with	- - -			* Dartmouth Grand March	- - -	<i>T. E. Glynn.</i>	25
* Guitar part)	- - -	<i>W. B. Leonard.</i>	25	Dartmouth Grand March, (Guitar Pt)	- - -	<i>T. E. Glynn.</i>	15
* Chicoine Polka,	- - -	<i>Herbert Gray.</i>	25	* Germania Polka	- - -	<i>W. B. Leonard.</i>	25
* Pansy Blossom Waltz	- - -	<i>Wm. O. Peterson.</i>	25	Germania Polka, (Guitar Part)	- - -	<i>W. B. Leonard.</i>	15
Pansy Blossom Waltz, (Guitar Part)	- - -		15	* Teddy McRafferty's Dream	- - -	<i>Walter Burke.</i>	25
* Roses and Lilies Schottische	- - -	<i>Lew Crouch.</i>	25	Teddy McRafferty's Dream, }	- - -	<i>Walter Burke.</i>	15
Bryant Waltz	- - -	<i>Herbert Gray.</i>	25	(Guitar Part)	- - -		
Bryant Waltz, (Guitar Part)	- - -	<i>Herbert Gray.</i>	15	Humming Bird Polka	- - -	<i>Walter Burke.</i>	25
Comrades	- - -	<i>Arr. by Alfred Lesson.</i>	25	* Bohemian Galop	- - -	<i>Herbert Gray.</i>	25
* Medley of National Airs	- - -	<i>C. S. DeLano.</i>	25	Bohemian Galop, (Guitar Part)	- - -	<i>Herbert Gray.</i>	15
Medley of National Airs, (Guitar Part)	- - -	<i>C. S. DeLano.</i>	15	* Sift	- - -	<i>Herbert Gray.</i>	25
* Coon's Vacation	- - -	<i>C. W. A. Ball.</i>	25	Sift, (Guitar Part)	- - -	<i>Herbert Gray.</i>	15
Twilight Fancies Waltz	- - -	<i>Harry H. Smith.</i>	25	* Blue Bell Waltz	- - -	<i>Wm. O. Peterson.</i>	25
* Evening Bells Waltz	- - -	<i>J. H. Jennings.</i>	25	Blue Bell Waltz, (Guitar Part)	- - -	<i>Wm. O. Peterson.</i>	15

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